

The Monthly Musical Record.

APRIL 1, 1875.

COMMENTS.

BY EDWARD DANNREUTHER.

III.—LISZT. CONCERTO (NO. 2), IN A MAJOR, FOR PIANO-FORTE AND ORCHESTRA.

MODERNE.—“Wie aber kann sich Hans van Eyk
Mit Phidias nur messen?”
Ihr müsst, so lehr ich, also gleich
Einen um den andern vergessen.—Goethe.

JEAN JACQUES ROUSSEAU defines the term Concerto as follows:—“On appelle *Concerto* une pièce faite pour quelque instrument particulier, qui joue seul de temps en temps avec un simple accompagnement, après un commencement en grand orchestre; et la pièce continue ainsi toujours alternativement entre le même instrument récitant et l'orchestre en chœur.” If we accept this definition, which does not touch the question of form, and add to it the etymological sense of the Italian term *Concerto* (from *concertio*—a concert of voices; and *concertatio*—combat, dispute), we shall find that the present work is a Concerto, though it differs *in toto* from all the classical models; and, if we remember that it is in our days a more common thing to publish a stale piece of music with a novel title than an original piece under cover of an old designation, we shall not be tempted to quarrel with the composer for calling it a Concerto.

In the growth of every art, music particularly, it may be observed how certain outlines of form become gradually established, as it were by mutual consent of artists and amateurs, and act as vessels into which all manner of homogeneous, sometimes even heterogeneous, thought is poured for safe keeping. Thus modern instrumental music, from a little before Haydn to Schumann, and past him, has mainly crystallised in the shape of the Sonata (the String Quartette, Symphony, etc., even the classical German Overture preserving throughout the “Sonata” form: that is to say, *a*, Theme—countertheme; *b*, Illustrations of both; *c*, Repetitions of both, a triune symmetry which has suggested so many a trite comparison between music and architecture). The simple and obviously practical outlines of the Sonata form appear convincing at first sight, like some product of nature, and they are, in all likelihood, the best possible for pure instrumental music. But if we wish to give a fair hearing to a work like, the present it must be borne in mind that these are not the *only* available outlines of form; and that other perfectly healthy and consistent forms have existed before and simultaneously with them, and are likely to exist in future.

When an annotator's task consists in little beyond pointing out how the component parts of a piece are fused in accordance with a scheme of form, as perfectly simple and convincing as any axiom of mathematics, one is ready to endorse his final assertion that the work is “well proportioned, well designed and executed” with a *quod erat demonstrandum*. But in the case of the present Concerto, which, in point of form, cannot be stowed away under any familiar category, the annotator's task is less easy and grateful. He must be content with the assertion that the essential unity of the work is *intelligible* though not demonstrable; that, like some landscape containing many different items, it is yet harmonious throughout; that it has just proportions, and is written in an original style; and that it seems to him as unreasonable to object

to it for not being a classical Concerto as to slight a *Claude* for not resembling the cartoon of Pisa.

The peculiarity of Liszt's mode of procedure consists in what, for want of a better term, has been designated as a *metamorphosis of themes*. He works up one main theme and one or two accessory themes into an infinite variety of shapes, evolving, as it were, the antithesis from out of thesis; by means of ingenious rhythmical and harmonious changes he produces the most effective contrasts, and presents the leading sentiments of the piece in a surprisingly novel and striking manner. A nearer acquaintance with his works proves beyond doubt that the innovations in point of form he attempts are not “manufactured” with the intention of appearing original or eccentric, but are the adequate expression of his peculiar sentiments and emotions.

He has composed three Pianoforte Concertos, two with Orchestra and one for two Pianofortes without accompaniment. They are all written in one movement—the different *tempi* being so connected as to form one continuous whole.

These *tempi* are, in the present instance, indicated as follows:—

Adagio sostenuto assai. A major, $\frac{3}{4}$.

L'istesso tempo. D minor.

Allegro agitato assai. B flat minor, $\frac{3}{4}$.

Allegro moderato. E major and D flat major, $\frac{2}{4}$.

Allegro deciso. D flat major, *i.e.*, C sharp major, $\frac{2}{4}$.

Marziale. A major, $\frac{3}{4}$.

Stretto. A major, $\frac{2}{4}$.

It should be noted that there are in reality fewer changes of time than this list leads one to expect as the rhythmical pulsation frequently remains the same where, for convenience sake, the spelling differs.

The work opens with the principal theme thus:—

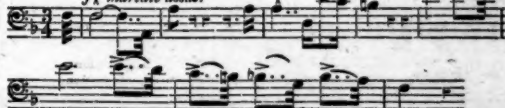
No. 1. *Adagio sostenuto assai.*
Clar. and Flutes.



Fag. dolcissimo.

Which is followed by—

No. 2. *L'istesso tempo*
f, marcato assai.



Leading after a prolonged *accelerando* to—

No. 3. *Allegro agitato assai.*



Which culminates in a *tutti*—



Thus far we have had an exposition of material; now the *Allegro moderato* presents us with a new view of the opening theme (see No. 1).



Which is augmented by
No. 6.



And the *Allegro deciso* combining No. 2 with the tutti,
No. 7.



The *Marziale* is based upon the first theme, No. 1—
No. 8. *Marziale*.



And a brilliant *stretto* introducing No. 2, serves for a close.

[Written to the programme of Mr. Walter Bache's Concert, Feb. 25th, 1874.]

JOACHIM RAFF'S PRIZE SYMPHONY.

"AN DAS VATERLAND" ("TO THE FATHERLAND"). OP. 96.

By J. S. SHEDLOCK, B.A.

THIS symphony, begun in 1859 and finished in 1861, obtained the prize from the "Gesellschaft der Musikfreunde des österreichischen Kaiserstaates." Ferdinand Hiller, Carl Reinecke, Dr. Ambros, Robert Volkmann, and Vincenz Lachner were the judges, and they pronounced it the best of the thirty-two compositions sent in for competition. It was performed in public at Vienna on the 22nd of February, 1862. The composer in a short preface describes in words what ideas he has meant to convey by each movement. He expresses a desire that this preface should be printed and distributed whenever a performance of his symphony is given. In the first movement (*allegro*) he has attempted to paint in tones "free aspiration" (*freien Aufschwung*), "thoughtful depth" (*gedankenhafte Vertiefung*), "refinement and gentleness" (*Sittigung und Milde*), and "conquering endurance" (*sieghafte Ausdauer*), as significant features in the development of the German character. The *allegro* contains four subjects intended to portray these different phases of the German mind.

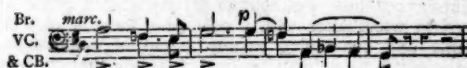
After two introductory bars for horns, the violins start off in the following vigorous manner:



This theme forms a most important element in the first, fourth, and fifth movements of the symphony, during which it passes through many curious changes of form. Already in bar 25 the figure marked *a* in above extract, previously heard in loud and jubilant strains, is now played in a quiet and plaintive manner by the oboes, softly accompanied by clarinets and bassoons, the strings giving snatches of figure marked *b*, but in augmentation—thus:



After a few bars we come to the second subject,



which has a very undecided tonality. It is given out twice, the second time with chromatic alterations. It is then treated as a free canon, leading to interesting modulations, throughout which are heard fragments of first and second subjects, till at length we reach (Full Score, p. 13) a passage quite Beethovenish in character. The chord of the diminished seventh (*F₂ACE_b*) is struck four times *forte*, a pedal passage follows, then an enharmonic modulation leading to third subject (*Sittigung und Milde*).



After a second part, the violins and tenors repeat the above phrase, and a decisive modulation brings us to the key of A major, when the bassoons lead off the fourth and last subject.



This is followed by a powerful passage for full orchestra, at the commencement of which the second and fourth subjects are combined, subject 2 (Ex. 3) forming bass to subject 4 (Ex. 5). A brilliant passage for violins brings us to the full close on the dominant, and the movement proceeds at once to the free or middle part, in which portions of the first, third, and fourth subjects are worked together with great skill and charming effect. Space forbids us entering into details, but we cannot refrain from giving the clever *canone a tre in augmentation*, taken from Ex. 1, figure b.



The return to the first subject is very original. The bassoons, violoncellos, and contra-bassos have been sounding during four bars the C natural, when the violins suddenly enter with the first theme, forming a prolonged chord of $\frac{6}{2}$, which is resolved in the fourth bar on the minim G. (A glance at Ex. 1 will make this intelligible to the reader.)

The second subject follows in due course, and is most elaborately worked, a vigorous counterpoint is added, and for nine or ten pages we have, in the fugal treatment of

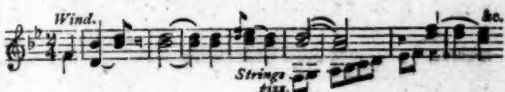
the subject, and in the canons and various modifications of theme by augmentation and diminution, a fine illustration of the fact mentioned in the article on Raff in the last number of the RECORD, viz., the suitability of Raff's themes for thematic treatment. The third and fourth subjects follow with various changes of orchestration, and the allegro concludes with a long and brilliant coda. Thematic development continues therein without sign of abatement; portions of the four subjects flit before us with bewildering rapidity, while steady harmonies and clear rhythm maintain a vigorous consistency.

The movement, though long, seems, on account of the quantity of subject-matter, comparatively short.

The second movement, a scherzo, is intended to represent youths and maidens joyfully going out into the woods and meadows, to the sound of the horns and the cheerful "Volkslied." The movement opens in this manner:



After a second part, we return to the above figure, now accompanied by the wind instruments. A brusque modulation brings us to the chord of C major, a momentary pause occurs, and then four horns issue forth in loud tones their summons to the woods and meadows. The strings and wind gradually enter, and the full orchestra breaks out in a double forte passage, in which the figures of opening subject and horn passage are made to combine. A quiet phrase of eight bars (repeated twice), principally for wind, affords a moment's rest to the ear, although Raff still clings to thematic development. The first theme is now resumed by the strings, and brought to a sudden termination after two bars of triplet A's, the same note being held by flutes, oboes, clarinets, and horns. The brass instruments now sound a prolonged chord of the dominant seventh on F, and after a short passage (intended perhaps to imitate bagpipes) we come to the tuneful Volkslied, given out first by the wind, with pizzicato passages for strings between each phrase.



Soon, again, the Lied is repeated, this time by the quartet, the wind imitating the former passages for the strings. The scherzo is now repeated, and by way of coda we get a combination of scherzo subject and Volkslied in D major, concluding with a very piano passage, in which the rhythmical figure of scherzo is kept up by the strings and drum, horns and oboes echo fragments of the Lied, flutes and oboes repeat the phrase leading from scherzo to Volkslied, while the clarinets in pianissimo notes recall the horn passage.

A very brief description must be given of the lovely larghetto (third movement), in which the composer gives us a picture of home life, its charms and pleasures.

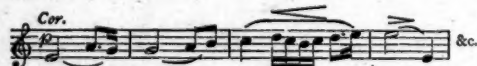
It opens with the following broad and flowing melody:



which is interrupted at the sixteenth bar on the chord of D minor; the oboe and clarinet echo the last four notes of the melody, then the violins and tenor the last two—thus:

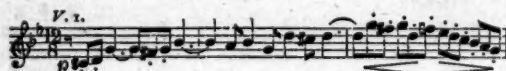


The theme recommences, now softly accompanied by the wind instruments. A short episode leads us to the second subject in F.



This theme is taken up by the violoncello and different wind instruments, accompanied all the time in a most charming and original manner by the strings. A return to the key of B flat brings us to a variation of principal theme, followed by a figure taken from second subject, and developed at some considerable length. We pass through the keys of G and D minor and E flat, and reach by an enharmonic modulation the key of A major. The short episode reappears, leading to second subject, this time in the principal key, then a second variation of first theme. An elegant coda concludes the movement.

In the fourth part (allegro drammatico) we are to picture to ourselves the Fatherland united, in spite of the repeated attacks of a hostile power. The movement opens with the following theme in G minor:—



A pedal passage on F, lasting for eight bars, followed by a canon in the seventh (composed of first four notes of coming subject) leads us to the key of B flat major, and the well-known song "Was ist des Deutschen Vaterland," symbolical of unity.

In the development of first subject we meet with some strong contrapuntal writing. For example, the march of the violoncellos and contra-basses in contrary movement to the melody (Score, p. 159) is very effective.

Portions of the opening theme and Volkslied are then treated in a manner which reminds us very much (the figure of first theme helping to increase the reminiscence) of the allegretto in Mendelssohn's *Lobgesang*.

A seemingly new figure now enters, but it is nothing

more than a metamorphosis of commencement of first subject of first movement (Ex. 1 b).

It now appears (transformed by double augmentation) as follows:



This is a fitting moment to quote two more curious changes of same figure, which occur in the coda of this movement:



Development by metamorphosis is one of the idiosyncrasies of the music of the future, and we should be very cautious in passing a summary judgment on any novelty introduced by a genuine school of artists. Without, therefore, dogmatizing on the subject, we cannot but express a doubt as to whether, in spite of all its ingenuity, there is any real musical advance in such a method of treatment.

In the fifth and concluding movement (in this and previous quotations from the author's preface, we have tried to render the author's meaning, without professing a literal translation) the poet does not fall a prey to the melancholy feeling caused by the divisions of his Fatherland. Consoling Hope takes him by the hand, and shows him a victorious rising of his nation to unity and majesty. Space forbids us describing the larghetto movement, depicting by a lugubrious melody the sad feelings of the poet; the andante, a fresh theme representing hope (Score, p. 210), in rhythm and notes of third bar, not unlike Mendelssohn's "Tis thus decreed."

We give first four bars.



We pass on to the allegro deciso triomphante in D major. It opens with a long pedal passage, on which is built an impassioned crescendo in which snatches of the coming subject are given by strings and wind. At last we come to the long-expected theme, and find it to be nothing else thus the figure b, Ex. 1, decked out in new attire, and in loud and jubilant tones proclaiming the "new rising" mentioned in quotation. We give a few bars.



This is followed by a second subject in orthodox dominant key, a return of both themes in usual manner, and the movement concludes with a long but brilliant coda, in which our figure (Ex. 1 & so frequently mentioned) reappears, also phrases from the Reichardt melody. These are worked up in strains "emblematic of victory." The movement finally closes with a blast from all the wind instruments, a last reminiscence of the national song, and a double forte D struck by the whole orchestra, indicating, of course, *unity* (*Einheit*).

The symphony from beginning to end shows great power, immense fertility of resource, thorough command of all scientific combinations and orchestral effects; but we cannot help feeling that the scientific element predominates considerably over that of the creative. Again, the influence of Beethoven and Mendelssohn is apparent in many places, but there is quite enough of Raff for it to be called a decidedly original composition. The music being avowedly programme-music, it was but natural (especially considering the title of the work) to introduce the German air in the fourth movement. The melody is given with its original plain and simple harmonies, and how forcibly they contrast with Raff's usual style may be seen from the manner in which the melody is subsequently treated.

I hope by this short and imperfect analysis to awaken among musicians of all classes a desire to know more of the music of Joachim Raff, one of the most distinguished representatives of the new German school.

LISZT.

(TRANSLATED FROM THE GERMAN OF HANS CHRISTIAN ANDERSEN.)

[In our January Number, we gave Heinrich Heine's impressions of Liszt's playing. We here reproduce the opinions of another distinguished author upon the same subject, thinking that the comparison will be of interest to our readers.—ED. M. M. R.]

IN Hamburg, at the City of London Hotel, Liszt gave a concert. In a few minutes the *salle* was thronged. I came too late, but I got the best place—close up on the orchestra, where the piano stood—for I was brought up by a back staircase. Liszt is one of the kings in the realm of music. My party brought me to him, as I have said, up a back stair, and I am not ashamed to acknowledge this. The *salle*—even the side-rooms—beamed with lights, gold chains, and diamonds. Near me, on a sofa, reclined a young Jewess, stout and over-dressed. She looked like a walrus with a fan. Grave Hamburg merchants stood crowded together, as if they had important business "on 'Change'" to transact. A smile rested on their lips, as though they had just sold "paper" and won enormously. The Orpheus of mythology could move stones and trees by his playing: the new Liszt-Orpheus had actually electrified them before he played. Celebrity, with its mighty prestige, had opened the eyes and ears of the people. It seems as if they recognise and feel already what it is to follow. I myself felt in the beaming of those many flashing eyes, and that expectant throbbing of the heart, the approach of a great genius, who, with bold hands, had fixed the limits of his art in our own time. In London, that great capital of machinery, or in Hamburg, the trade-emporium of Europe, it is characteristic to hear Liszt for the first time; there time and place harmonise; and in Hamburg I was to hear him. Ours is no longer the age of fancy and feeling—it is that of reason. Tech-

nical facility in any art, in any pursuit, is a universal condition for the exercise of it. The languages are so cultivated that it forms a part of the ordinary school course to learn to express one's thoughts in verses which, half a century ago, would have passed for genuine poetic effusions. In every large town one finds people by dozens who cultivate music with such facility that, twenty years ago, they might have been listened to as virtuosi. Everything technical, the material as well as the spiritual, is in our time in its highest development, and our time thereby receives an impetus even amongst the dead masses. Our world-geniuses, if they are not merely fashionable foam amongst the breakers of the age's development, but genuine spirits, must be able to bear critical dismemberment, and to raise themselves high above what can be learned. They must, each one in his intellectual position, not only fill it, but give something more. They must, like the coral, add one more branch to the tree of knowledge, or their ministry is null. In the musical world our age has two princes of the piano who, in this sense, occupy their position—Thalberg and Liszt.

An electric shock seemed to thrill through the hall as Liszt entered. Most of the ladies rose. A sunbeam flashed across each face as though every eye were meeting with a dear beloved friend. I stood quite close to the artist. He is a slight young man. Long dark hair surrounded the pale face. He bowed, and seated himself at the instrument. Liszt's whole appearance, and his mobility, immediately indicate one of those personalities towards which one is attracted solely by their individuality. God's hand has impressed a special seal upon them that distinguishes them amongst a thousand. As Liszt sat at the pianoforte, the first impression of his individuality, and the trace of strong passions upon his pale countenance, made him seem to me like a demon, banished into the instrument from which the tones streamed forth. They came from his blood, from his thoughts; he was a demon who had to free his soul by playing; he was under the torture; his blood flowed, and his nerves quivered. But, as he played, the *demonia* disappeared. I saw the pale countenance assume a nobler, more beautiful expression. The divine soul flashed from his eyes, from every feature; he grew handsome—handsome as life and inspiration can make one.

His "Valse Infernale" is more than a daguerreotype from Meyerbeer's *Robert*. We do not stand before and gaze upon the well-known picture. No; we transport ourselves into the midst of it. We gaze deep into the very abyss, and discover new, whirling forms. It did not seem to be the strings of a pianoforte that were sounding. No; every tone was like an echoing drop of water. Any one who admires art in technical facility must bow before Liszt; he that is charmed with the genial, the divine gift, bows still lower. The Orpheus of our day has made tones sound through the great capital of machinery, and one found and recognised, as a Copenhagen hater has said, that "his fingers are simply railroads and steam-engines." His genius is more powerful to bring together the great minds of the world than all the railroads on earth. The Orpheus of our day has made music echo in the trade-emporium of Europe, and (at least for a moment) the people believed the gospel. The spirit's gold has a mightier ring than that of the world.

People often use the expression "a sea of sound" without being conscious of its significance, and such it is that streams from the piano at which Liszt sits. The instrument appears to be changed into a whole orchestra. This is accomplished by ten fingers, which possess a power of execution that might be termed fanatical. They are guided by a mighty genius. It is a sea of sound, which

in its very agitation is a mirror for the actual life-task of each burning heart. I have met politicians who, at Liszt's playing, conceived that peaceful citizens, at the sound of the "Marseillaise," might be so carried away, that they might seize their guns and rush forth from hearths and homes to fight for an idea! I have seen quiet Copenhageners, with Danish autumnal coolness in their veins, become political bacchantes at his playing. The mathematician has grown giddy at the echoing fingers and the reckoning of the sounds. Young disciples of Hegel (and amongst those the really gifted, and not merely the light-headed, who at the mere galvanic stream of philosophy make a mental grimace) perceived in this sea of music the wave-like advances of knowledge towards the shore of perfection. The poet found therein his heart's whole lyric, or the rich garment for his boldest delineation. The traveller (yes, I conclude with myself) receives musical pictures of what he sees or will see. I heard his playing as it were an overture to my journey. I heard how my heart throbbed and bled on my leaving home. I heard the farewell of the waves—the waves that I should only hear again on the cliffs of Terracina. Organ-tones seemed to sound from Germany's old cathedrals. The glaciers rolled from the Alpine Hills; and Italy danced in carnival dress, and struck with her wooden sword, whilst she thought in her heart on Caesar, Horace, and Raphael. Vesuvius and Etna burned. The trump of judgment resounded from the hills of Greece, where the old gods are dead. Tones that I knew not—tones for which I have no words—pointed to the East, the home of fancy, the poet's second fatherland.

When Liszt had done playing, flowers rained down on him. Young, pretty girls, old ladies who had once been pretty girls too, threw their bouquets. He had indeed thrown a thousand bouquets into their hearts and brains. From Hamburg, Liszt was to fly to London, there to strew new tone-bouquets, there to breathe poetry over material working-day life. Happy man! who can thus travel throughout his whole life, always to see people in their spiritual Sunday dress—yea, even in the wedding garment of inspiration. Shall I often meet him? That was my last thought, and chance willed that we met on our journey at a spot where I and my readers could least expect it—met, became friends, and again separated. But that belongs to the last chapter of this journey. He now went to the city of Victoria—I to that of Gregory the Sixteenth.

ALICIA MARIA FITZGERALD.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, March, 1875.

THE past month belongs to the most eventful of the present musical season. This applies as much to the number of concerts which have taken place as to the importance of the works performed. Within this short period we have heard, amongst other novelties, no less than four large new symphonic works, a new pianoforte concerto, the first act of the *Walküre*, Schumann's *Genoëva*, a repetition of Kiel's *Christus*, a new operetta by Aug. Horn, and a number of smaller works. We need not dwell upon these last, as there was nothing striking amongst them. The sixteenth Gewandhaus concert, on the 11th February, opened with Sterndale Bennett's charming overture, "The Naiades," given in remembrance of the great master's death on the 1st February. For-

merly this work belonged to the stock pieces of the Gewandhaus orchestra, but had been shelved for many years. We congratulate the Gewandhaus directors upon the reproduction of this overture, and can only hope to find it often in the programmes. Bennett's individuality asserts itself most strikingly in the "Naiades," the "Waldnymph," the pianoforte concerto in F minor, and his "Sketches for the Pianoforte." His later productions are of less importance; but he always proved himself to be a learned master, striving for the ideal. This highly successful revival of Bennett's overture was followed by a very brilliant performance of Gade's best work, "Erlkönig's Tochter," in which the solos were excellently sung by Mme. Peschka-Leutner and Herr Gura (the short part of the mother by Frl. Redecker). The performance of the chorus and orchestra was capital. The work itself we have already discussed on former occasions. The evening closed with Beethoven's 8th symphony, played by the orchestra in its well-known excellent manner.

The seventeenth Gewandhaus concert, on the 18th February, brought a new orchestral work by S. Jadassohn, a serenade (No. 2, in D major) in three large symphonic movements. This work was unanimously applauded by the public, more so than any other novelty produced at the Gewandhaus concerts during this season. As the work will shortly be published here, in full score orchestral parts, and vocal score, by Fr. Kistner, we need not say much more about it. We merely record the fact that the public received every movement with continuous and animated approval; and the composer, who directed in person, was loudly called for at its conclusion. The press is unanimous in its opinion of Jadassohn's newest work, and papers of all colours join in laudation of it. The concert commenced with Schumann's overture to the opera *Genoëva*, followed by the prayer from the fourth act, "Mich geb' ich hier in deine Hand." Frl. Malten, a Saxon Court Opera singer from Dresden, sang this aria, one of the most beautiful numbers of the opera, with magnificent voice, but produced no marked impression. This was still less the case in the performance of two songs by Rob. Franz and L. Hartmann. The stage is certainly a more appropriate place than the concert-room for Frl. Malten. Herr Th. Ratzenberger, from Düsseldorf, performed Beethoven's E flat major concerto and other pianoforte solo compositions, we are sorry to say, in an unsatisfactory manner. We must suppose that Herr Ratzenberger was, either by nervousness or by indisposition, prevented from displaying his abilities in their best light.

On the 22nd February the concert for the benefit of the poor was held at the Gewandhaus. It opened with a symphony (E flat major) by Ludwig Normann (the husband of Mme. Normann-Neruda), capellmeister at Stockholm. The work is written by a learned musician, and is excellent in design and instrumental colouring. Unfortunately the ideas are not important enough for four long movements, of which the scherzo, however, is the prettiest and most charming. Another novelty at this concert was a serenade for string orchestra, by Rob. Fuchs. This piece, with its five short movements, is a very charming idyl, which, without aiming at anything very high, yet leaves a very agreeable impression. "Frühlingsnetz," a chorus for male voices, with accompaniment for pianoforte and four horns, by Carl Goldmark, concluded the concert. The piece was very well performed by the Pauliner-Sänger-Verein, but did not make any particular impression. The Pauliner-Sänger-Verein also repeated the song, "Doerpertanzweise," by Max Zenger (favourably spoken of in our last letter), and Schumann's ritornello, "Die Rose stand im Thau." A young pianist, Frl. Fanny Alberts, from Wiesbaden, played Hiller's F sharp concerto and

Rob. Schumann's symphonic etudes. This lady showed that she possesses a sound technique, as well as musically developed feeling.

The eighteenth Gewandhaus concert, on the 4th March, commenced with Beethoven's overture to *Leonora* (No. 1). Mme. Peschka-Leutner followed with the aria, "Durch das Dunkel," from "Davidde Penitente," by Mozart, which she sang in her usual excellent manner, following it up with two (not very important) songs by Jensen and Franz. Between these songs we had the pleasure of hearing Herr concertmeister de Ahna, from Berlin, in his performance of the beautiful violin concerto by Max Bruch, and the adagio from the D minor concerto by Spohr. Herr de Ahna is an excellent violinist, with a completely finished technique, and with a good and full tone. His fine and pure rendering, his truly artistic and excellent way of performing, have won him the favour of all. Schubert's immortal masterpiece, the C major symphony, which we hardly ever heard before to such perfection, concluded the evening.

The third Chamber-music concert at the Gewandhaus brought forward Schumann's A minor quartett (Op. 41), the posthumous B flat major quintett (Op. 87) by Mendelssohn, and the C major pianoforte and violin sonata (Op. 96) by Beethoven. All these works were capitally performed, particularly the sonata, which found two equally artistic and enthusiastic interpreters in Capellmeister Reinecke and Concertmeister Schradiek. Unfortunately all these artistic entertainments follow so closely upon each other, that even the most attentive hearer gradually loses all power of enjoyment. There is every evening either opera or concert; in addition to this, there are on Sunday mornings novelty concerts, and in the afternoon Chamber-music entertainments, which are mostly public. To have to attend all these musical performances would truly be more a work than a pleasure.

Anton Rubinstein gave two concerts at the Gewandhaus, on the 15th and 19th February, which interested us much. At the first this ingenious artist produced a new pianoforte concerto in E flat major (No. 5), and a new *Symphony Dramatique* (in D minor), as well as several new pianoforte solo pieces of his own composition. For the accompaniment of the pianoforte concerto he obtained the Gewandhaus orchestra, which also executed his difficult symphony in a superior manner, under the direction of the composer. Rubinstein is of a highly genial disposition; as a performer he is at present perhaps unequalled; and with the exception of Franz Liszt, who at one time surpassed him considerably, we have never heard the piano played in a more finished manner than by Rubinstein at this last concert. The grand style in which he rendered his eminently difficult E flat major concerto, the earnest and significant manner in which he in his second concert played about a dozen compositions of different characters, commencing with Bach and Handel, and ending with Schumann and Chopin, his tenacious memory, his perseverance, and, above all, his wonderful interpretation and true artistic rendering of all these different works, merit our greatest admiration. In Rubinstein's own compositions we also find many grand traits, and everywhere a great and highly important creative power. And yet these works—we now speak of the above-mentioned pianoforte concerto in E flat, and of the "Symphony Dramatique"—do not entirely please us, and only the andante of the symphony gave us complete satisfaction. We miss in both works the strict and natural form of musical organisation. Passages of different character follow each other abruptly, many phrases are of unnecessary length, and fine and grand ideas are mixed up with insipid and empty phrases, which lessen the beauty and general effect of the

whole work. We must confess that we do not like the new pianoforte concerto in E flat as well as the earlier concerto in D minor, nor does the new symphony appear to us so melodious or so important as the "Ocean Symphony" with its later composed movements; in fact, it seems unequal to Rubinstein's first symphony in F major. Distinctness is wanting in these last new works; and however much we admire the talents of the composer, yet we think that here he has not made the most of them. At the second concert, on the 19th February, Rubinstein played works by Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Weber, Mendelssohn, Schumann, and Chopin, with inimitable perfection, and excited the spirited enthusiasm of the public.

But we have another pianoforte performance that we must also commend. This was a soirée, on the 10th February, given at the Gewandhaus by Herr Joseph Wieniawski, the brother of the celebrated violinist Henri Wieniawski. This gentleman took up the whole evening with his playing, and interested more especially through his tasteful and delicate rendering of compositions by Schubert, Chopin, Handel, Field, Mendelssohn, and by a few of his own works. Wieniawski's touch is particularly fine, and his tone is always excellent and never harsh.

The Riedel'sche Verein produced, on the 26th February, a very successful repetition of Kiel's oratorio, "Christus." The concert giver, Hoffmann, held two concerts at the Gewandhaus on the 13th February and 7th March. The first was principally an artists' concert, where the well-known violinist, Isidor Lotto, and a very excellent flute-player, Theophile Anthony, from Antwerp, excited the greatest interest. Unfortunately both gentlemen played extremely bad compositions. The "Liebes-lieder Walzer," by Brahms, did, this time, not please the public, although excellently sung by Mme. Peschka-Leutner, Fr. Redecker, and Messrs. Reinhold and Fessler.

The second Hoffmann concert, on the 7th March, brought forward the first act of the *Walküre*, by Richard Wagner, with accompaniment of two pianofortes. To produce a fragment of a work of art is in itself a doubtful undertaking, and we think it most extraordinary that one single act of an entirely unknown dramatic work, by Wagner, should be performed in a concert-room, with pianoforte accompaniment. Here were missing all those active factors on which Wagner depends to produce the intended effect. The scenery, acting, and costumes were wanting for the dramatic, and the orchestra for the musical effect. Notwithstanding these drawbacks, the performance was excellent. Miss Josephine Schefzky, Bavarian chambersinger from Munich, sang the part of Sieglinde beautifully; Siegmund was equally excellent by Herr Gross, lately the first hero tenor of our opera. Herr Hertzsch undertook the short part of Hunding. The accompaniment on two pianofortes was managed in an exemplary manner by Herr Jeffery and the court-pianist Tietz, from Gotha. The numerous public proved their gratitude for this performance by their enthusiasm. We must decline to criticise the first act of the *Walküre* on account of the above circumstances, and must continue to do so until we have had an opportunity of hearing the whole work on the stage.

"From the sublime to the ridiculous is but one step," and so we step from Wagner's *Walküre* to a small one-act operetta, *Die Nachbarn*, by August Horn. The pretty and pleasing music of this work is ruined by an insipid and absurd libretto, more especially when the performance is as indifferent as the one offered at the Leipzig Stadt Theatre. We must, however, speak favourably of our opera, in noticing the performance of Robert Schu-

mann's *Genoveva*, on the 3rd March. It is now just twenty-five years since we saw this work of Schumann's for the first time on the Leipzig stage. Under the direction of Julius Rietz, it then went capitolally, but after three performances it was shelved. *Genoveva* was treated here in a like manner about nine years ago, and also in other places where it was given. Nowhere could it maintain its place in the repertoires. The overture to the opera, the duet, "Wenn ich ein Vöglein wär," and the prayer, from the fourth act, always formed stock-pieces of our concert-programmes; but the whole has not sufficient effect on the stage. The cause probably lies in the text-book, which has for subject the well-known history of Geneviève de Brabant. The present performance at Leipzig was a very good one, and has again inspired us with the best opinion of Schumann's beautiful music, but with a very unfavourable one of the text. A theatrical public will not be satisfied with fine music only, but wants a dramatic and exciting libretto. This being wanting, we fear that this time also the production of Schumann's *Genoveva* on our stage will only be ephemeral.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, March 12th, 1875.

To think that after the famous "crash" all money has disappeared is quite a mistake. It is true people have become somewhat capricious, but at the right moment an extraordinary incident is strong enough to produce, as if by witchcraft, even the most hoarded money. The greater part of the Viennese delight in unusual acts of sensation and excitement. We experienced this again on the occasion of the Wagner concert, which, in spite of the price charged (viz., £2 each for the best seats), was crammed to suffocation by enthusiasts. Accordingly, the same programme was repeated next day—this time at popular prices. This time also in a few hours all the tickets were taken by storm. To give a criticism of the music performed under the energetic conductorship of Wagner cannot be needed, as Wagner himself has always protested against the production of his drama piecemeal; and even with the aid of his masterly-written explanatory word-book for the three parts of his "Götterdämmerung," the want of scenery is too much felt to enable one to appreciate the music in the right sense—music which is but a part of the whole. It must be granted that it is the more remarkable that the music we heard made so deep an impression. The great composer was overwhelmed with frantic plaudits, with garlands and acclamations, which reached their climax when he praised the Viennese for their interest in his undertaking, and their understanding of his music, and expressed his pride at having received from them an artist like Frau Materna, who certainly did her best, and was led before the audience by Wagner after repeated recalls. Herr Franz Glatz, from Pest, the impersonator of Siegfried, seemed somewhat indisposed, and did not therefore make the impression which was expected. The pecuniary result of this memorable concert was the sum of 14,000 florins, but which will be but a small help to the gigantic enterprise of Bayreuth. The day before this eventful evening we had another great treat—the performance of Brahms's "Ein Deutsches Requiem" at the third Gesellschafts concert. It was the third time that it has been heard in Vienna, and it was received with the warmth due to the greatest choral work which has appeared for years. The great composer earned another triumph with this requiem, a work so full of deep and noble conception, a really religious memorial

of the dead, whatever their creed may have been. The soli were sung by Frau Witt and Herr Krauss, the chorus by the Singverein, all being inspired by the presence and guidance of the composer. I first remember to have read in an English paper, two years ago (when the same requiem was performed by the Philharmonic Society in London), the advice that Brahms would do well to visit England to hear how oratorios are to be written. I think it would be better for the adviser to come to Vienna and see how Brahms, the greatest worshipper of Bach and Handel, performs Handel. But time changes many things; when I read your advertisement of Schumann's complete piano works, edited by Pauer, I always remember the lines I read in the *Athenæum* at the end of the year 1865. "We regret to have to call attention to some increase of favour for Schumann's music, conceiving this to be a symptom not of progress but of retrogression." And now, after ten years of retrogression, what a change!

But I must return to our concerts—the sixth and seventh Philharmonic—at which were performed for the first time "Tanzmomente," by Herbeds, a piquant composition; a symphony by T. Zellner, a well-gifted composer, who was, however, this time poor in invention; a serenade for stringed instruments, with violoncello solo, by Volkmann. This composition, which is full of sentiment and humour, would be better entitled a capriccio. It was received with great applause. A so-called Monster concert (as the orchestra consisted of about 200 performers) was arranged for the benefit of the Wiener Musiker Verein, a new union. The programme included the *Tannhäuser* overture; "Sylphentanz," by Berlioz; and "Hungarian Rhapsodie," by Liszt, arranged for orchestra by Müller-Berghaus. The Singacademie performed "Misericordias Domini," by Durante; "Adoramus," by Perti; "Laudate Dominum," by Mozart; "Gebet," by Schubert; "Jubilate," by Handel; and some solos, among which a sonata (piano and violin) by Dr. A. W. Ambros, the famous savant in musical history; and three part-songs by Brahms. This concert, at which, like many others, I could not assist, being prevented by illness, I can only mention in general. The best one was a quartett soirée by Hellmesberger, with Beethoven's quartett in c sharp minor; a composition concert by Debroy van Bruyck, a very intelligent learned man in musical literature; a violoncello concerto by Bürger, a pupil of Popper; some piano concerts by Sig. Brüll, Frau Urasoff, Emile Smietanski, Fr. Mayer, Gabriele Joël, Joseph Labor. Herr Brüll, the first-named, is at present one of our best pianists and composers, and will make a distinguished career. Herr Labor, the solo pianist to the King of Hanover, is blind, like his patron, and is a very respectable artist. Among the new compositions produced at these concerts we must mention three sonatas for two pianos, by Brüll, H. Grädener, and Dr. Horn, all three of which were favourably received by the critics.

In parenthesis let me say, first, that Jos. Neruda, the father of the well-known artists, the sisters Neruda, died, sixty-eight years old, on the 18th February, at Brünn, where he held the post of organist in the cathedral. Secondly, that Joseph Böhm, the master of Joachim, celebrated his 80th birthday on the 4th March. The number of pupils he instructed is great, as he was professor in the Conservatoire from 1819 till 1848. He was likewise a member of the Hofkapelle from 1821 till 1867.

And now for the opera. At the Komische Opera they have engaged Mme. Patti from 15th March to 3rd May, for twelve representations. The company comprises Mme. Alice Bernardi, Matilda Corri, Sigs. Capoul, Gayarre, Rota, Verger, Bossi, and Zucchini. The following

operas are to be represented:—*Lucia, Don Pasquale, Traviata, Rigoletto, Trovatore, Barbiere, Sonnambula, Dinorah, Faust, Mireille*. The Theatre an der Wien has given another new operetta by Johann Strauss, *Cagliostro in Wien*. This famous adventurer has furnished the stuff for a tolerably pretty libretto, which, at least in the first act, gives an active picture of public life in Vienna about the year 1782. The music is fluent, melodious, and, for the most part, carefully worked out. Many numbers were re-demanded. The *mise-en-scène* is magnificent, and the actors and singers the best in this theatre. *Cagliostro* will not fail to travel round the world.

The Hofoper has given some "gastspiele." There is Herr William Müller from Hanover, who performed Max with a somewhat poor result. Max stood off from further trial-shots. Another Müller (Jacob) from Frankfort, lately of the Komische Oper, performed Valentin (*Faust*) tolerably well; his voice is fresh and strong; his manner somewhat conceited. Herr Fischer, from Carlsruhe, impersonated the Oberpriester (*Afrikanerin*); Brogni, Mephisto; Walter, Fürst. He is an intelligent artist; his voice is not powerful, but his school is good, and as an actor Herr Fischer is at home upon the stage. Probably he will become a member of the Institute. The new opera by Goldmark, *Die Königin von Saba*, was at last performed, after many obstacles, for the first time the day before yesterday. It was mounted with uncommon richness and taste. The singers, Frau Wilt and Materna, Herren Walter and Beck, chorus and orchestra, did their best; the music is in a grand dramatic style. Though much shortened, many scenes are still too long. Composer and singers were often recalled, and the result of this first evening was in any case an honourable one. It is not well to say more after a single hearing. Next time more of it. List of the operas performed since the 12th of February:—*Freischütz* (twice), *Aida* (twice), *Fliegende Holländer*, *Faust* (twice), *Robert, Fra Diavolo*, *Mignon*, *Fidelio*, *Afrikanerin* (twice), *Hamlet*, *Oberon*, *Jüdin*, *Maskenball*, *Tell*, *Dinorah*, *Königin von Saba* (twice).

Reviews.

Dramatische Fantasie (Sinfonischer Prolog), für grosses Orchester. Componirt von FERDINAND HILLER. Op. 166. Partitur. Mainz: Schott and Co.

THOUGH Dr. Hiller, born in 1811, is one of the eldest, as well as one of the most eminent, of the living composers of Germany, by no means can it be said that he is old-fashioned in his ideas regarding the capability of music to express definite ideas and sensations. The most important of his orchestral works avowedly rest upon a "poetic basis." As instances of this may be quoted his two symphonies, one of which is entitled "Im Freien" (In the open air), and to the other of which is prefixed the motto, "Es muss doch Frühling werden" (It must soon be Spring). In some recent pianoforte pieces, "Aus dem Soldaten Leben," and "Gestalten aus dem Mittelalter," which call for special commendation, he has afforded a still more striking proof of the possibility of reproducing definite situations and ideal personages in a manner which is unmistakable. In his "Operette ohne Text" (Operetta without Words), for four hands on the pianoforte, he has carried this to the extreme verge. Here we come upon a movement which forms the alternative to a "Drinking Song, with Chorus," which is superscribed "Kattenjämmerlicheamente"—i.e., suggestive of the unpleasant sensation vulgarly known as "hot coppers," or, in more polite language, the disagreeable nausea consequent upon a drinking-bout. Having succeeded in picturing this most drastically, though it may have been but for a joke, we think we may fairly conclude that it is Dr. Hiller's opinion that there is no situation or sensation which may not be represented or recalled by music.

The Dramatic Fantasia, or Symphonic Prelude, as it has been otherwise entitled, which lies before us, was composed to inaugurate the opening of the new municipal theatre at Cologne in September, 1872. From his earnest and conscientious artistic strivings during a long

career, it was not to be supposed that Dr. Hiller, in undertaking such a task, would content himself with the hurried provision of a work which might serve the ends of this special occasion and then be consigned to oblivion. Hence the determination on his part to compose a work which should not only be appropriate to this special occasion, but available also for the future. Hence, too, its publication. In a note prefixed to the score, the composer states that it was his aim to characterise the several forms of dramatic composition belonging to the theatre—viz., Tragedy, Comedy, Drama, Ballet, and Opera. His work consists of a series of short movements, five in number, but forming together one organic whole. The first, "Andante patetico," in C minor, representing Tragedy, and serving as an introduction, is of a serious and solemn character. Aptly contrasted with it is the second, "Allegro scherzando, ma non troppo presto," in E flat, which stands for Comedy, and is of a light and tripping character. The third movement, "Allegro appassionato," in C minor, in 3/4 time, is remarkable for the ternary rhythm which runs throughout it; but its application as a reproduction either of the romanticism of the modern drama, or the extravagance of melodrama, is not very apparent. That the fourth movement, "Ballabile" (moderato), in A flat, represents Ballet there is no mistaking. The finale, "Allegro con fuoco," in C, which comprises several of the leading subjects of the foregoing movements, stands for Opera; but whether it is intended as a specimen of opera as Dr. Hiller would have it, or as a satire upon the German opera of the present or the future, it is impossible to say; certainly it has little in common with opera as it is known in this country. There is no denying the originality of Dr. Hiller's idea, nor the cleverness with which he has carried it out. His orchestration, though at times noisy, abounds with ingenious and striking effects. Nor is it wanting in pleasing melodious passages, especially in the second and fourth movements. But along with these are to be found others which are perfectly hideous, and perhaps intentionally so. Instance the frequent recurrence of the following:—



As a whole, therefore, Dr. Hiller's work, though it claims our respect, seems to us to be one which appeals to our interest rather than to our affections—to the head rather than to the heart.

43 *Mazurkas for the Piano*. By F. CHOPIN. Edited by E. PAUER. Second Edition. Augener and Co.

THE present edition shows a very careful revision of the text. Of the forty-three numbers there are but few which have not undergone various alterations and improvements. Great attention has been given to the phrasing (a matter of the utmost importance in the rendering of these delicate compositions), several wrong notes which had previously escaped notice have been corrected, marks of expression added, also ties, rests, &c. We have no hesitation in pronouncing it to be the most complete and correct edition of the mazurkas extant. Chopin is famed for his nocturnes, waltzes, and polonaises, but his mazurkas certainly rank among the most characteristic of his compositions. The mazurka is a Polish national dance, in 3/4 and sometimes 3/8 time, and has this peculiarity, that in Poland words are sung to the music, both words and music expressing mingled emotions of pain and joy. Chopin preserved the rhythm of the original Polish mazurka, but improved its form and increased the charm of its melody. Some of these pieces are bright and gay, some pensive and amorous, some melancholy and full of sombre gloom, whilst others show a marvellous combination of all these various characters in one and the same piece. A tinge of melancholy, however, pervades the whole collection, even the brightest. These mazurkas form, as it were, an epitome of all the varied emotions of the human heart. Some seem to be more natural, more directly the result of inspiration than others; but they all charm by the wonderful originality of the ideas, and the delicate and fantastic manner in which these are treated. In Nos. 32 and 33 the mazurka form seems to have attained the highest development of which it is capable. As Franz Liszt truly observes in his life of the composer, "Chopin has gifted it [i.e., the mazurka form] with immortality." We have spoken of the great care bestowed on this edition; we may instance as specimens the additional indications of phrasing in No. 4, lines 3 and 4; No. 5, p. 11, lines 3 and 4; and No. 31, p. 87, first three lines, &c. &c. We do not, however, like the alterations in No. 8, p. 17, line 5, bar 2. With the exception of the tie from the B flat to the following A flat, we prefer the bar as it stands in the first edition. We call attention to page 96, bar 5, the same in both editions. There should certainly be, to guide the eye, a natural before the B. We should like to know why

No. 23 is never written, at least so far as we can remember, with the signature of G sharp minor instead of C sharp minor. The piece is most decidedly in the former key, as is shown by the beginning and end, and the constant necessity for the A sharp.

Three Sonatinas for the Pianoforte. By CARL REINECKE. Op. 47. New Edition, revised by the Author. London: Augener and Co.

IN these sonatinas is contained every characteristic desirable in music designed for the instruction of children, whether destined for professional or amateur pianists. A more admirable introduction to and preparation of the mind of youth for the pianoforte sonatas of Beethoven and Mozart could scarcely be devised. Full of grace and fancy themselves, and charming alike for listener and performer, they comprise, in addition, numerous clever and gently-designed indications of all the qualities to be expected in works of a more ambitious character. Written in the pure sonata form, they contain all the niceties of the highest class of sonata composition, while they never lapse into difficulties beyond the reach of very young students. They are eminently calculated to foster a refined and classical taste—at the same time as singularly adapted for the formation of a pure style. Teachers of the pianoforte can place no better or more interesting studies in the hands of their pupils; and it would be well for the rising generation of pianoforte players in this country, and creditable to their teachers, if music of just such a class as these three sonatinas were more frequently to be found in their music-cases than the trash generally in use.

No. 1 (in C) consists of a graceful and ingenious "Allegro," in which "imitation" and a suggestion of "fugue" are introduced, a short and delicate "Andantino," and a "Rondo Vivace" of a peculiarly playful and interesting character. No. 2 (in D) begins with an "Allegro Moderato," somewhat in the nature of a march, followed by a "Menuetto," very light and graceful. The concluding movement of this sonatina consists of a "Theme" (Andantino), with four "Variations," the last one taking the form of a rather elaborate coda. No. 3 (in B flat) opens with an impressive "Allegro Moderato," followed by an "Andante con Moto" (in G minor) in the "Barcarole" style; and concludes with a spirited "Polonaise," which, although brilliant and sparkling, never approaches any particular difficulty. If we have a preference, it is for No. 3 of these three sonatinas; but all are remarkable for their excellence, and the purest of writing.

Three Fantasias, for Two Performers on the Pianoforte. By CARL REINECKE. Op. 9. London: Augener and Co.

MORE ambitious, and perhaps less designed for mere teaching purposes than the three sonatinas noticed above, we have before us three pieces calculated to afford great pleasure to amateurs who are fond of playing pianoforte duets. No. 1, "Easter-Lay," is a dignified movement, founded on a chorale, elaborated by a counter-melody of smaller notes; No. 2 is a tender and graceful adagio in five sharps, entitled "Thorn-roseling"; No. 3, "A Northern Ballad," consists of an allegretto in E major, partaking of the pastoral character, and written with distinguished ingenuity. These three fantasias will amply repay such efforts as are needed in overcoming the by no means remarkable difficulties contained in them; and they form a most pleasing specimen of the pianoforte music of which Herr Reinecke has composed so much and so well.

Ten Light Pianoforte Pieces, for Two Performers, by CARL REINECKE (London: Augener and Co.), are rightly named "light," but they contain beauties far beyond those generally found in what is termed "light music." If any of these pieces should be specified as superior to the rest, we would name the following:—No. 1, "Greeting" (andante sostenuto), as being distinguished for the grace and tenderness of its melody; No. 3, "To the Guitar" (vivace), which is playful and elegant; No. 5, "Variations on the scale of C major" (moderato), a short movement replete with contrivance and invention, and pleasing; No. 6, "Rustic Dance" (tempo di valse), very pretty and graceful; and No. 11, "A Miniature Sonata," which, within the limits of but little more than a hundred bars, contains four complete movements of the orthodox sonata type, the whole forming a little masterpiece of fragmentary composition.

Forty Children's Songs. By CARL REINECKE. Arranged for the Pianoforte, by the Author. London: Augener and Co.

HERE is a set of pieces for young people, forming a worthy substitute for the conventional and used-up "Instruction-book." Full of

little gems of melody, and in each case confined within the limits of perfect easiness, we could recommend no better material for a teacher to found a pure style upon than the "Children's Songs" before us. The path to pianoforte playing, instead of lying through silly fragments of bad operatic adaptations, would be smoothed and sweetened for little pupils by the use of such music as the above.

Six Pièces Caractéristiques. By HAMILTON CLARKE. Augener and Co.

IN this advanced age, when the English music-publisher emulates the example of the quack doctor and patent medicine vendor, and floods the world with rubbish concealed beneath gorgeously illustrated title-pages, and disseminated amongst the so-called musical public by means of expensive advertisements, it is indeed refreshing to meet with such charming and thoroughly artistic work as that to be found in the little *morceaux* before us. Mr. Clarke never comes before the public unless he has something to say, and no one knows better than he how to present his utterances in artistic garb. In the present instance he has succeeded in producing six of the most perfect little pictures we ever remember to have seen.

No. 1, "Ballade," in A minor, is founded on a quaint figure that at once enlists the attention, relieved ever and anon by calm and graceful phrases, which soothe and refresh the ear not alone on account of their individual beauty, but by the delightful contrasts they afford to the weird wild beauty of the piece itself. The unexpected change to the major is also an interesting feature.

No. 2, "Valse," in E flat. This is, perhaps, the least original number of the series, but it is not less interesting on this account. In style it reminds one of Chopin in his best mood. The reminiscence, however, is so pleasant that we shall heartily welcome as many values of this kind as Mr. Clarke can find time to write.

No. 3, "Chanson Sentimentale," in A flat. There is a restless melancholy about this piece that is exceedingly captivating, and viewed technically it is a most cleverly constructed composition. The freedom of the modulations, which are sometimes daring in their originality, reveal the hand of a master of his craft.

No. 4, "Chanson Barbare," in G minor. A thoroughly characteristic *morceau de genre*, wild and heathenish to the last degree. A humanising influence, however, appears in the shape of an episode in G major, which is full of beauty, but evidently not a "joy for ever," as the barbarous element is again triumphant, and has "the last word" in the form of a wild shriek of victory. The moral tendency of this piece is decidedly bad, although, on musical grounds, its merits are such as to commend it to all who can appreciate that which is really good.

No. 5, "Menuet" (dans le style ancien) in B flat. The ancient flavour predominant in this clever imitation of a species of composition popular with our forefathers, whose idea of the "mazy dance" was tempered with stately solemnity, is maintained throughout with much ingenuity. Written in strict four-part harmony of singular purity, it affords an excellent study for the young musician, apart from its intrinsic excellence in other respects.

No. 6, "Berceuse," in G major. Although the last of the series, this little piece is, in our opinion, the best of the whole collection. A dreamy sensuousness pervades every bar, that literally intoxicates the senses, an effect which is heightened by the monotonous character of the accompaniment. The melody possesses a dreamy abandon that is eminently calculated to "close the weary eyelid," and provoke the sweetest of dreams.

In concluding this short notice, we beg to welcome most cordially this valuable addition to the *répertoire* of really high-class pianoforte music.

Two Birthday Messages. By HAMILTON CLARKE. Augener and Co.

THE two favoured ladies, "Ellie" and "Annie," to whom these dainty little sketches are inscribed, may well wish to have a birthday every day in the year, if the event were celebrated in such charming fashion. Although of the slightest possible texture, graceful thought charmingly expressed is everywhere apparent in these "Messages," and like most of Mr. Clarke's work, unnecessary difficulty is studiously avoided, and any ordinarily intelligent amateur will find them quite within his reach.

Bourrée. By HAMILTON CLARKE. Augener and Co.

THE revival of the ancient form of dance music, consecrated by the labours of J. S. Bach and others, has attracted the attention of many modern composers, and if only as a mild protest against the artificial brainless style of music which passes current at the present day, this tendency is to be highly commended. The piece under notice is one of the best specimens we have seen, and although it is

somewhat exacting in its claims on the performer, will well repay the trouble bestowed on it.

Romance pour le Violon, avec Accompagnement de Piano, par OTTO BOOTH (London: Weekes and Co.), is easy and within the powers of most amateurs. The subject is melodious, and the accompaniment graceful.

The Cambridge Concert Studies, for the Pianoforte, by HORTON C. ALLISON (London: Weekes and Co.), consisting of three movements—"Mountain Echoes," Canon Maestoso; "L'Allegro," Fugue Vivace; "Il Pensieroso," Double Fugue, Andante Grazioso—are very clever pieces, full of contrivance and invention. Their extreme difficulty will, however, militate against their popularity, as they are more suited as studies for advanced players, than as "show-pieces" for amateurs. We compliment Mr. Allison on adopting the "canon" for awakening "Mountain Echoes." Who gave him the "cue?"

Short Voluntaries for the Organ, arranged by EDMUND H. TURPIN (London: Weekes and Co.), consist of six short movements, "selected from unpublished scores and the less-known works of eminent composers." They are easy and effective, and arranged for the organ in the orthodox manner.

Gigue Moderne en Sol, by BERTHOLD TOURS (London: Weekes and Co.). Were it not for a strangely commonplace twang in the first subject of this gigue, it would be one of the most charming pieces we have seen for some time. It is but moderately difficult, and contains graceful passages.

Pensée Fugitive, Morceau de Salon pour Piano, par ARTHUR J. BARTH (London: Augener and Co.), is a very fresh, graceful composition, moderately difficult, and a capital study. Written in the modern German style, it contains the freshness of that school without its extravagance. We recommend this piece to teachers for advanced pupils.

A Set of Waltzes, for the Pianoforte, by GERARD FRANCIS COBB, M.A., Fellow of Trinity College, Cambridge (London: Novello, Ewer, and Co.). Played by a decent band, these waltzes would sound very pretty.

Sehnsucht, RUBINSTEIN, Transcription by MAURICE LEE (London: Augener and Co.), is an elegant piece on Rubinstein's song, containing brilliant and effective passages, not too difficult.

VOCAL.

The Rose and the Maiden. Ballad. By FREDERICK CROUCH. London: Pitman and Co.

BUT for striking reminiscences of Haydn's canzonet, "My mother bids me bind my hair," and "Jessie, the Pride of Dumbland," this song would present a fair specimen of the style of the old English ballad. The melody is simple, and the accompaniment clear and easy.

The Knight of Allen Akr. By H. V. PRITCHARD. No. 48 of Bass Songs. London: Augener and Co.

THIS song possesses a certain spirit calculated to gain favour with amateurs; but there are few bass voices of sufficient compass to render it with comfort. The accompaniment is by no means easy.

Eventide. Ballad. Written by L. H. F. DU TERREAUX. Composed by W. C. LEVEY. London: Weekes and Co.

If a commonplace melody allied to ordinary words of used-up sentiment be the necessary ingredients in the production of a popular song, "Eventide" ought to be a very successful ballad.

Regina Cali. Motett for Four Equal Voices (Solo and Chorus), with Organ and Harp Accompaniment. By WILHELM SCHULTHEIS. London: Novello, Ewer, and Co.

THIS motett is suited for the purposes for which it was obviously designed. It contains some fair four-part writing, and is not entirely destitute of melody. Within the capabilities of an average chapel choir, it is more or less pleasing, and calculated to be effective, if well sung. Credit is chiefly due to the accompaniment, which is divided between organ and harp in a skilful manner.

Te Deum and Jubilate in D. By A. HEMSTOCK. London: Novello, Ewer, and Co.

THE repertoire of so-called Church music has of late years received contributions in showers, from the pens of almost all classes and

degrees of composers. Amongst music of other classes, a vast amount has been added of a kind remarkable for the absence of any characteristic whatever. Mr. Hemstock's "Te Deum and Jubilate in D" belong to this class.

Concerts, &c.

MR. WALTER BACHE'S CONCERT.

FOR many years past Mr. Bache's annual concert has been justly regarded by many as the most interesting of the year, on account of its uniqueness of character and its musical importance. Since he first instituted an annual concert twelve years ago, it has been Mr. Bache's principal aim to advance the claims of his master and friend, the Abbé Liszt, and from this he has never swerved. By perseverance, and at no small self-sacrifice, from small beginnings he has raised his concerts to an importance which no other professor single-handed has attained. Though as yet he cannot be said to have succeeded in popularising Liszt's music among concert-goers generally, it may fairly be averred that he has been the principal means of exciting curiosity concerning it in England, and of leading the way to an earlier hearing of several of his greater works at the Philharmonic, the Crystal Palace, and the Royal Albert Hall, than would otherwise probably have been the case. Mr. Bache's eleventh annual concert, which took place at St. James's Hall, on the 25th February, was in many respects the best and the most successful that he has yet given. The scheme which he drew up, though presenting no actual novelty of importance that he had not brought forward at former concerts, was one of extreme interest. In restricting himself for the most part to works of importance by Liszt, which he had already brought to a hearing from a conviction of their transcendent merit, we think he was perfectly right, because it but too often happens that conductors and concert-givers, after once performing a work, to the merits of which they themselves are fully alive, are wont to lay it aside, if after a single hearing it fails to evoke the warmest recognition on the part of their audience. It would be easy to adduce a long list of examples of works which on their first presentation made no effect, but have since become popular. Among the works of composers of the present day there are probably none which more demand previous study and repeated hearing in order to lead to a just appreciation of them than those of Liszt. Mr. Bache's scheme, in which the family-party element more than predominated, was one of extreme interest and excellence. It included five works by Father Liszt; one by his son-in-law Wagner; one by Schubert, instrumented by his other son-in-law Von Bülow; and one (or, to speak more accurately, one and a fraction of another) by Weber, manipulated by Liszt. Those by Liszt included his *Symphonische Dichtung*, "Fest-klänge;" his concerto in A major, No. 2, for pianoforte and orchestra; his setting of the 13th Psalm, for tenor solo, chorus, and orchestra; the "Soldatenlied" from Goethe's *Faust*, for male voices, with trumpets and drums *obbligati*; and the "Chorus of Reapers" from Herder's *Prometheus*. The work by Schubert was the hymn, for female voices, "Gott in der Natur," Op. 135; that by Weber was the Polonaise brillante, in E major, Op. 72, originally written for pianoforte alone, but arranged by Liszt for pianoforte and orchestra. Of Liszt's "Fest-klänge," we spoke at length in our last month's issue; we need therefore but add that a further hearing of it more than confirmed our opinion therein expressed of its being a highly original and interesting work. His concerto, as well as his setting of the 13th Psalm, of each of which a prophylactic notice by Mr. E. Dannreuther, will be found in another column, are both works which grow greatly in estimation the more familiar they become. Of the beauty and engaging character of the "Soldiers' Song" from *Faust*, which was redemanded, and of the "Chorus of Reapers" from *Prometheus*, there can be no question. Schubert's "Gott in der Natur," which in style reminds one at times of his "Miriam's Song," is a fine work, for which Dr. von Bülow supplied, especially for this concert, a very clever and effective orchestral arrangement of the accompaniment originally written for pianoforte. One could not but, however, feel that Schubert would have done better to have enlisted the services of male voices also for the presentation of a subject of such grandeur. A word here seems specially due in recognition of the enterprise of Messrs. Stanley Lucas, Weber, and Co., for publishing a cheap edition, with English words, of Liszt's psalm, the "Reapers' Chorus," and Schubert's Hymn, especially for this concert. All three will be found suitable for practice by choral societies of the upper grade. There is no questioning the effectiveness of Liszt's treatment of Weber's polonaise, to which he has prefixed the introduction from his polacca in E flat (transposed),

and added an orchestral accompaniment, though some have affected to regard his so doing as irreverent to Weber.

Mr. Bache gave ample proof of his desire that nothing should be wanting for a due presentation of his master's works, by engaging Dr. von Bülow as conductor, an excellent band of sixty-eight performers, led by Mr. Deichmann, and a chorus of a hundred and sixty voices. Though on several previous occasions Mr. Bache has given ample proof of his eminent skill as a conductor, it is as a pianist that he is most ambitious. It is not saying too much that his playing on the present occasion must have fully satisfied his own ambition as well as the most exacting of critics. Most admirable too was the performance of both band and chorus; a word of praise is also due to Mr. Henry Guy for his readiness in undertaking at short notice, in the place of Mr. Cummings, the arduous tenor solo in Liszt's psalm. A more numerous audience, or one more attentive and enthusiastic, has seldom been seen in St. James's Hall. The overture to *Tannhäuser*, superbly rendered under Dr. von Bülow's direction, terminated the evening with the greatest *déclat*.

CRYSTAL PALACE.

THE nineteenth of the winter series of Saturday concerts was devoted exclusively to works by the late Sir W. Sterndale Bennett. As a rule, our London orchestral concert-giving societies adhere so closely to the same groove in their choice of works to be performed, that, when it was rumoured that "Sterndale Bennett" concerts were being organised by each of our leading societies, it was to be feared that each would be content with bringing forward just those of Bennett's works with which the public were already most familiar. It is therefore satisfactory to be able to state that, except in the case of the concert given by the British Orchestral Society, upon which we need not therefore dilate, this was not the case. Both at the Crystal Palace and at the Philharmonic Society's concerts the desire to bring forward some of Bennett's works which had not been heard before, or at least were not among his most familiar, was very apparent. The orchestral works included in the Crystal Palace scheme were the overtures, "The Wood-nymph," "Parisina," "Paradise and the Peri," and the concerto (for pianoforte and orchestra) in C minor, No. 3. The only one of Bennett's symphonies that has been published having recently been performed here, it was thought well not to repeat it. That one of the other six which he is known to have composed was not forthcoming, was to be regretted. For any shortcomings, however, on this score, a hearing of the "Parisina" overture fully atoned. This was the work which, on the last occasion of its performance at the Philharmonic, in 1848, led to an unfortunate and life-long feud between Bennett and Costa, and on this account it was understood to have been destroyed. Happily, this has turned out not to have been the case. Though no one dared to speak to him of it in his lifetime, the original score was found among his manuscripts at his death. By many, who were not fortunate enough to hear it at its early performances, and who have only known it from the published pianoforte edition for four hands, it must have long been regarded, on account of its vigorous character and conciseness, as the best of his concert overtures. On our own mind a hearing of it fully confirmed this impression. In it the composer does not appear to have aimed at illustrating any particular portion of Byron's poem, but rather sought to reproduce the sensations arising from reading it. On this account Lord Jeffrey's criticism of "Parisina"—in which he says: "There is no tumult or stir. It is all sadness, and pity, and terror. There is too much horror, perhaps, in the circumstances, but the writing is beautiful throughout, and the whole wrapped in a rich and redundant veil of poetry, where everything breathes the pure essence of genius and sensibility"—as exactly hits off the character of Bennett's music as it does that of Byron's poem. Of the other two overtures, which have become as familiar as they are estimable, not a word need be said. That the concerto in C minor has been less frequently played in public than that in F minor is rather to be attributed to some awkward passages it contains, than to its being a less perfect work than this. Composed while Bennett was still a student of the Royal Academy of Music, it is interesting as being the work he selected for his *début* at Leipzig, of which Schumann wrote so glowing an account. Its performance on this occasion was very properly entrusted to Miss Agnes Zimmermann, who was formerly a student of our one national musical educational institution, for which as president Bennett did so much. Her rendering of it was as highly creditable to her skill and feeling as it testified to the soundness of her early training. Subsequently she also played the "Rondo Piacevole"—perhaps the most generally admired of Bennett's pianoforte solos. The remainder of the programme was made up of songs and concerted vocal pieces. Miss Antoinette Sterling and Mr. Vernon Rigby were the soloists; and the

concerted pieces were sustained by Miss Jessie Jones, Miss Thekla Fischer, Mr. H. Guy, and Mr. Wadmore, students of the Royal Academy of Music. Miss Sterling's songs were "The Better Land," "Castle Gordon," and "Gentle Zephyr." With the setting of Mrs. Hemans's well-known lines, which is as charming and appropriate as it is simple and unaffected, and which she sang most feelingly, she was especially successful. Mr. Rigby was heard in "O Meadow sweet," from the *May Queen*, and "To Chloe in sickness." The concerted pieces were the trio from the same cantata, "The Hawthorn in the Glade"; the unaccompanied quartett, "God is a Spirit," from the *Woman of Samaria*; and a couple of part-songs, "Sweet Stream" and "Come, live with me."

The presence of Herr Joachim, with a violin concerto of his own (in G), which had not been heard here before, was the chief attraction for musicians at the twentieth concert. It was first played by its author at a concert of the Philharmonic Society in 1864, but since that date is understood to have undergone considerable revision. In style and character it differs largely from his famous "Hungarian Concerto," and though more easily "to be understood of the people" on a first hearing than this, is none the less worthy as a composition. The concerto, the difficulties of which must be enormous, was executed by Herr Joachim in his own unapproachable manner. The pleasure it appeared to give was only exceeded by that arising from his subsequent performance of three favourite movements from Bach's sonata in E. Another welcome novelty here was Mr. W. G. Cusins's concert overture, "Les Travailleurs de la Mer." This was heard at the Philharmonic in 1866. That so well-written and effective a work, by a composer of such high repute and position as Mr. Cusins, should so long have been overlooked certainly seemed surprising. The symphony was Mendelssohn's "Reformation," the concluding overture, Schumann's "Genèveva." The vocalists were Miss Edith Morland and Mlle. Hélène Arnim. Both were heard here for the first time, and both made a very favourable impression.

The concerted pieces at the following concert were the overture to Weber's *Euryanthe*; Schumann's symphony in D minor, No. 4; Viotti's violin concerto in A minor, No. 22; and Hiller's "Dramatic Fantasia." Allusion to Schumann's symphony has so frequently been made in these columns—firstly, in a critical and analytical article by Mr. Ebenezer Prout (April, 1872); secondly, on the occasion of its performance at the Bonn Schumann Festival of the following year; and on several other occasions—that we need only add a word in recognition of the high excellence of the performance. Recalling the cold manner in which Schumann's music was formerly received, the warm enthusiasm which it now invariably evokes cannot be otherwise regarded than as a healthy sign of the progress in musical taste, to further which no one has done more than Mr. Manns. Viotti's concerto, though somewhat old-fashioned and not of the highest musical interest, served to display Mme. Norman-Néruda's extraordinary skill and acquirements in their best light. A repetition of Dr. Hiller's "Dramatic Fantasia," some account of which will be found in our review columns, and which was first heard here just two years ago, was by no means unwelcome. The vocalists were Mme. Lemmens-Sherrington and Miss Antoinette Sterling.

PHILHARMONIC SOCIETY.

THE first part of the programme of the first concert of the sixty-third season, given at St. James's Hall on the 18th ult., consisted exclusively of works by the late Sir W. Sterndale Bennett—viz., the orchestral prelude to *Ajax*, the funeral march therein, and his sacred cantata, *The Woman of Samaria*. It was Bennett's intention to set the choruses in Sophocles's tragedy to music for male voices; it is to be regretted that this was only fulfilled in regard to the orchestral prelude, the funeral march, and some fragmentary sketches for the final chorus. The prelude was first heard at one of this society's concerts in July, 1872; the march, which is said to be his very latest composition, was now heard for the first time. The principal parts in the *Woman of Samaria*—a work which, by reason of its serious devotional character, seems better adapted for use in church than for the concert-room—were ably sustained by Miss Edith Wynne, Mme. Patey, Mr. Cummings, and Mr. Santley, the chorus being drawn principally from the Royal Academy of Music. Bennett has often been charged with imitating Mendelssohn; unjustly, we think, because it is but natural that two men so near of an age, brought up upon the same musical diet, and studying the same models, should arrive at the same or similar ends. Admitting, therefore, certain similarity of style between them, though each had his individuality, it seemed ill-advised to follow up the *Woman of Samaria* with Mendelssohn's violin concerto. This, however, was so superbly played by Herr Joachim, accompanied by the band in a manner that a singer might envy, that few probably regretted its choice. A song

a piece from Mme. Patey and Mr. Cummings, and Weber's overture, "The Ruler of the Spirits," completed the scheme.

MONDAY AND SATURDAY POPULAR CONCERTS.

MR. C. HALLÉ was the pianist at the first Monday Evening concert of last month, as well as at that of the preceding Saturday. On both occasions he took part in works of importance which were heard here for the first time. These were Brahms's quintett in F minor, Op. 34, for pianoforte and strings (MM. Joachim, L. Ries, Straus, and Piatti); Schumann's sonata in D minor, Op. 121, for pianoforte and violin (Herr Joachim); and Beethoven's variations, for pianoforte and strings (MM. Joachim and Piatti), on the song, "Ich bin der Schneider Kakadu," from Wenzel Müller's opera, *Die Schwestern von Prag*. For his solos he gave Mozart's sonata in D major (No. 21 of Hallé's Edition), and a series of four detached pieces from Bach's suites thrown together in such an order as to form a consistent whole. On several occasions Mlle. Marie Krebs was the pianist. This clever young lady seems so to have ingratiated herself with Mr. Chappell's audience, that, without exaggeration, it may be said that their applause has been pretty equally bestowed upon her and Herr Joachim. She was heard to special advantage in Chopin's ballade in G minor (No. 1); but her best essay was in Schumann's immensely difficult toccata in C major, Op. 7; in addition to which, on being twice recalled, she gave "Traumeswirren," from the same composer's "Fantasie-stücke," Op. 12. Further, she proved herself a worthy associate with Herr Joachim in Beethoven's famous "Kreutzer" sonata, played for the thirty-ninth time at these concerts (!); and in Mozart's sonata in E flat, heard here for the first time. Herr Joachim's playing of Bach's "Chaconne," and works of a similar type, and his leading of the concerted music, have conducted to the highest satisfaction; but the greatest treat for which we have to thank him was the too rarely accorded opportunity of hearing Beethoven's posthumous quartet in C sharp minor, Op. 132. The concluding concert of the seventeenth season was a series of ovations for all concerned. All the principal artists who have contributed so much to the success of the past season took part in it. It commenced with Beethoven's string quintet in C, Op. 29; and ended with Bach's concerto in D minor, for three pianofortes (Mlle. Marie Krebs, Dr. von Bülow, and Mr. C. Hallé), with double quartett accompaniment. The only work performed here for the first time was the larghetto and finale from Spohr's duet in D major, for two violins. That it will not have been heard here for the last time may be taken as certain, though it must seldom happen that it can be heard at the hands of two such consummate artists as Mme. Norman-Néruda and Herr Joachim. The programme was furthermore a most attractive one. Mlle. Krebs and Sig. Piatti were heard in Mendelssohn's "Thema con Variazioni," Op. 19; Mme. Norman-Néruda and Mr. Hallé in the andante and variations from Mozart's sonata in F major; and MM. Joachim and Von Bülow in Beethoven's sonata in G major, Op. 30, No. 3; and in a selection from Brahms's "Hungarian Dances." The vocalists were Mlle. Sophie Löwe and Miss Antoinette Sterling, whose excellent rendering of German *Lieder*, which seem so much more appropriate to the general cut of Mr. Chappell's programmes than English ballads, has met with high appreciation. The audience, which came together to bid adieu (until November next) to Mr. Chappell and his excellent catering for their pleasure and instruction, was far more numerous than could be comfortably accommodated.

MR. WILLEM COENEN'S CONCERTS.

FOR the last five or six years, except during one season when he was laid up by illness, it has been Mr. Coenen's wont to come forward about this period of the year with a series of three concerts of modern chamber music. It is not from such old-established institutions as the Philharmonic and Sacred Harmonic Societies, the Musical Union, and Monday Popular Concerts, that progress in musical art, so far as it is to be advanced by the exploration of new or unfamiliar paths, is to be looked for. Their policy is rather conservative, and instead of taking the initiative in the production of new works, as a rule, they wait till a demand has been created for them by their younger rivals.

As chief among the pioneers of chamber music stand Mr. Coenen, Mr. Henry Holmes, and last, though not least, Mr. C. Hallé, who, by his "recitals" of the last few years, may be said to have established a kind of nursery for the Monday and Saturday Popular Concerts. But to Mr. Coenen is due the credit of being one of the first, if not the very first, to bring forward a number of works by Brahms, Raff, and others, which have since been adopted, and their merits recognised, by the more conservative institutions. If at first, therefore, his invitation to come and be made acquainted with a number of unknown composers was not responded to by the public

so readily as he could have wished, he may, nevertheless, rest assured that his efforts have not been thrown away.

The selection of concerted works brought forward by Mr. Coenen at his recent series of three concerts, which were given in St. George's Hall, was as interesting as it was judiciously made. The scheme of the first concert included a trio in C minor (Op. 102), for pianoforte, violin, and violoncello, by J. Raff; a string quartett in A minor (Op. 51, No. 2), by J. Brahms; and a quartett in E flat, for pianoforte, violin, viola, and violoncello, by A. C. Mackenzie. On account of its easy flow and general clearness, the ordinary listener would probably give his preference to the quartett by A. C. Mackenzie—a British subject who has pursued his studies in Leipzig, and who seems fully to have imbued himself with the musical atmosphere of that musical place. Raff's trio is a very commendable composition, if not one of the most remarkable of his works. But the chief item of interest for musicians was certainly the string quartett by Brahms. This is one of his latest productions; bristling with canons and contrapuntal devices, and remarkable for the strikingly original treatment of the four instruments, it is to be classed among the most profound of his essays in composition. Though one cannot fail to be struck with its many points of beauty, especially in the andante and minuetto, it is just one of those works which can only be fully appreciated after closely reading the score and repeated hearings. Mr. Coenen, whose style of execution, always remarkable for its power and brilliancy, has greatly gained in delicacy and refinement, was worthily associated with MM. Wiener, Amor, Zerbin, and Lasserre.

At the second concert M. Lasserre was replaced by Herr Daubert, who, with Mr. Coenen, was heard to great advantage in J. Brahms's sonata in E minor (Op. 38), for pianoforte and violoncello, a most welcome addition to the rather limited repertoire of works for this particular combination of instruments. A quartett in E flat (Op. 6), for pianoforte and strings, by F. Gernsheim, which we heard for the first time, will probably take its place by the side of the same composer's trio, which has met with so ready an acceptance at the Monday Popular Concerts. J. Svendsen's octett in A major (Op. 3), for strings, was so warmly received on its first production by Mr. Coenen last year, that its repetition was no surprise. That a work which, by its freshness and tuneful character, so readily appeals to the general listener, and, at the same time, is one of high interest for the student, should not in the meantime have been brought to a hearing elsewhere, can only be accounted for on grounds of economy.

Mr. Coenen's third concert unfortunately took place on the same evening as the first of the Philharmonic Society. We can only add, therefore, that the concerted works included in the programme were a string quartett in A minor (Op. 1), by J. Svendsen; a sonata in E minor (Op. 73) for pianoforte and violin, by J. Raff; and a quartett in E flat (Op. 13), for pianoforte and strings, by C. J. Brambach.

Among the vocal music which was contributed at these three concerts by Miss Antoinette Sterling, Miss Sophie Ferrari, Miss Anna Williams, Miss Julia Elton, Mlle. Johanna Levier, and Mlle. Hélène Arim, the most interesting of the songs were those by Liszt, Rubinstein, Brahms, Hiller, and Schumann.

MLLE. MARIE KREBS'S RECITALS.

AT two recitals of pianoforte music, given at St. James's Hall during the last month, Mlle. Krebs gave evident proof of her classical taste by restricting her programmes to works by deceased masters, the only exception to this restriction being the admission of a barcarole by Rubinstein and a capriccio by her father, Herr C. Krebs. To her choice of works no exception could be taken, except upon the ground that, lacking novelty, and curiosity regarding her style of playing having already been in a measure satisfied, it offered little attraction for professional musicians. Her solos at her first recital, all of which she played from memory, included Bach's "Fantasia Chromatica"; Bennett's impromptu in C sharp minor; Schubert's "Moment Musical" in A flat, and impromptu in E flat, Op. 90; and Mendelssohn's allegro in A major, Op. 7. Her rendering of Bach's "Fantasia Chromatica"—which she had evidently learnt from one of the earlier editions, playing the arpeggios merely as spread chords, and not up and down as they are given in full in the later editions—was disappointing, not from any shortcomings in point of execution, but from her apparent inability to appreciate the poetical intent of Bach's work, which Von Bülow has so aptly spoken of as being one of the first instances on record of the application of romanticism to the pianoforte. On being recalled after Mendelssohn's allegro, which she played at an astounding pace, she gave Schumann's charming "Traumeswirren" in its stead. At this recital she was fortunate in securing the valuable assistance of Signor Piatti. Their joint performance of Mendelssohn's sonata in D

major, Op. 53, and Chopin's "Polonaise brillante" in c major, Op. 3, nothing could have been better. To finer playing on Signor Piatti's part, ably supported as he was, we have seldom listened. A more useful lesson for singers than this consummate artist's perfect phrasing and accentuation, and tasteful delivery, could hardly be imagined.

At her second recital, at which she was unassisted, Mlle. Krebs again gave proof of her remarkable powers of execution, memory, and endurance. The task which she set herself was no light one, and was well carried out. It included Beethoven's famous "Waldstein" sonata, and polonaise, Op. 89; Schumann's "Carnaval" ("Scènes Mignonnes"), Op. 9; besides a variety of pieces by Bach, Chopin, Rubinstein, and C. Krebs.

Summary of Country News.

[Under this heading we publish news obtained from occasional correspondents or local papers. We cannot hold ourselves responsible for the opinions expressed therein.]

BALTIMORE.—SIXTH PEABODY CONCERT.—There was an excellent and highly appreciative audience at the Peabody Conservatory of Music on Saturday night, and the music was of a class which was evidently very pleasing and popular. The perfect drilling of Mr. Henerik's orchestra was shown to great advantage, especially in the opening piece, a symphony of Ferdinand Hiller's; it was received with great applause. Miss Emma C. Thursty, a new candidate for public favour, appeared here for the first time. She sang an air from Mozart's *Magic Flute*, with great beauty and sweetness of voice. In the second part she also sang a melody of Broch's, with variations. This was accompanied by a flute obligato, played by Mr. Sidney Lanier, a most accomplished and elegant performer. Mr. Richard Hoffman, whose fame as a pianist is justly great, played, with the orchestra, a concerto in d minor of Mozart's. Mr. Hoffman's efforts were received in a most flattering way, and for an encore he played a composition of his own, which he calls "Solitude." The prelude to *Tovellie*, Mr. Henerik's own composition, was next given by the orchestra, and was most enthusiastically encored and repeated. The concert closed with a Hungarian march by Berlioz. Altogether the concert was very successful and remarkably creditable to all concerned.—In the later Peabody Concerts we notice that the following works are to be performed: Berlioz, "Harold" symphony, and overture, *Frances Yates*; Beethoven, Ninth Symphony; overture, *Leonora* (No. 3); the septet; Haydn, "Good Night" symphony; Raff, pianoforte concerto in c minor; Schumann, a minor concerto; and other works of equal importance.

BATH QUARTETT SOCIETY.—The programme of the last concert of this society, which took place on Tuesday, 16th inst., consisted of the following pieces:—Quintet in g minor, Mozart; Grand Sonata in d (pianoforte and violoncello), Mendelssohn; solo violin, nocturne, Chopin; Moto Perpetuo, Paganini; and Haydn's quartett in d; with Herr Josef Ludwig, Messrs. Amor and Richard Blagrove, Herr Daubert, and Fräulein Boeragen as exponents.

BIRKENHEAD.—On Thursday, 11th March, Handel's beautiful pastoral serenata, *Acis and Galatea*, was produced by the Musical Society. There was a large audience. The principal artists engaged were Mme. Billinie Porter, Mr. C. Wilson, Mr. J. Trainor, and Signor Olanio. The band and chorus numbered about 100, and were conducted by Mr. W. J. Argent. The work was rendered throughout in such a manner as to reflect the highest credit on all concerned. The band was rather shaky and faulty in some passages, but the precision and balance of the choir were a testimony to Mr. Argent's assiduous training. Mme. Billinie Porter interpreted the part of Galatea with great judgment and discrimination, displaying much taste and true artistic feeling. Mr. Wilson secured an encore for his accomplished rendering of "Love sounds an alarm," and the chorus, "Happy we," was likewise re-demanded. On the whole, the work was one of the choicest and most successful compositions ever produced before a Birkenhead audience. The programme included Barnett's "Lay of the Last Minstrel" (finely played); the "Chorus of Druids," composed by the conductor (encored); Sir W. S. Bennett's charming song, "May Dew," beautifully rendered by Mme. B. Porter; Mendelssohn's Cornelian March, &c. &c.; and Mr. Argent has won golden opinions by this concert.

BIRMINGHAM.—MR. STOCKLEY'S ORCHESTRAL CONCERTS.—The second series of these excellent entertainments was brought to an effective close on Thursday evening, when a large and high-class audience assembled in the Town Hall. The executive resources comprised as vocal principals—Miss Thelma Fischer, of the Royal Academy of Music, and Mr. Vernon Rigby (vocalists), Mr. Muntz and Mr. Henry Hayward (violins), Herr Daubert (violoncello), Mr. Franklin Taylor (pianoforte), Mr. C. J. Stevens (accompanist), and a band of picked instrumentalists, chiefly local, under the conduct of Mr. W. C. Stockley. From the following outline of the programme, it will be seen that the works of the late Sir Sterndale Bennett had been specially laid under contribution, as a becoming tribute to the memory of a composer whose loss will long be mourned not only among his countrymen, but wherever the Divine Art, for whose advancement he so devotedly laboured, is cultivated:—Overture, "The Naiads" (Op. 15), Sterndale Bennett; prayer, "O Lord, thou hast searched me out," Sterndale Bennett; pianoforte concerto in d minor (Op. 40), Mendelssohn; air, "His Salvation is nigh," Sterndale Bennett; duo concertante for two violins (Op. 58), Spohr; recitative and air, "Che farò senza Euridice?" Glück; overture, "The Wood Nymphs" (Op. 80), Sterndale Bennett; symphony, "The Reformation," in d, Mendelssohn; new song, "Lonely Maiden," T. Anderton; violoncello solo, sonata, Boccherini; pianoforte solo, adagio and finale from *Maid of Orleans*, Bennett; ballet music from *Faust*, Gounod; song,

"The Death of Nelson," Brahm; overture, *Le Nozze di Figaro*, Mozart.—Messrs. Harrison's Popular Concert in the Town Hall, on Thursday evening, March 11th, appears to have been a success. The list of executants comprised Miss Edith Wynne, Miss Enriquez, Mr. Lloyd, and Mr. Wadmore (vocalists), Miss Agnes Zimmermann (pianoforte), Herr Joachim (violin), and Mr. Sidney Naylor (conductor). The programme included a portion of Mendelssohn's violin concerto, Beethoven's sonata in f (violin and pianoforte), pianoforte solos by Rubinstein, Schubert, and Agnes Zimmermann, and violin solos by Bach, songs by Sterndale Bennett, Balfe, Sullivan, Tours, Hatton, and some concerted vocal pieces.

BLACKPOOL.—On Thursday evening, the 18th ult., the Blackpool Vocal Society gave a very successful performance of Dr. Bridge's new oratorio, *Mount Moriah*, additional talent being given to the performance by the presence of the composer, who conducted his work. After the elaborate criticism *Mount Moriah* received in the MONTHLY MUSICAL RECORD a short time ago, it would be superfluous to go into further details. Suffice it to say that the opinion your critic then expressed was amply borne out, and the work is certainly a valuable addition to the number of works suitable for choral societies. The reception of the work, and also of the composer, was most enthusiastic. The second part of the concert was conducted by Mr. J. G. Wrigley, F.C.O., to whose exertions the success of the concert is mainly attributable. The principal artists were Miss Clelland, Miss M. Grindrod, Mr. R. R. Ambler, and Mr. C. Lovatt; accompanists—pianoforte, Mr. Grindrod; harmonium, Mr. J. G. Wrigley. The rendering of the soprano and tenor music by Miss Clelland and Mr. Ambler was exceedingly fine—it was beyond all praise. Mention should also be made of the careful manner Miss Grindrod sang the small portion allotted to her.

BRIGHTON.—We are happy to be able to record the success of the Brighton Symphony Society. Brighton, we believe, has never been without an amateur orchestra of some kind, but the present society arose from the ashes of a predecessor in the autumn of 1872, and, under the able conductorship of Herr L. Stern, has greatly and steadily improved in form and spirit. During the three years of its existence it has given four symphonies of Haydn, including letter Q and letter V; four of Mozart, including the Parisian; four of Beethoven; the symphony in c and the unfinished minor of Schubert; five of Cherubini's overtures; two of Riazzi's; "Erdland and Corte" of Spontini; "Rosamunde" and the Italian of Schubert; Yvona and Felsenmühle of Reissiger; "Heimkehr," &c. of Mendelssohn, and *Der Freischütz*; to say nothing of numerous marches and occasional pieces. We do not mean to say that the music contained in this ambitious programme has been played to perfection, or anything near it. The conductor has had to contend with the usual difficulties which beset all amateur orchestras—a deficiency of those instruments which are seldom or never heard (happily) except in orchestral combinations, and the irrepressible ambition of individual members to make themselves heard when they get a chance; but this latter fault is less obvious than it was, and the band, as a whole, is more certain, steady, and intelligent. We are glad to observe that Herr Stern has adopted the plan of issuing a written programme—a plan which cannot fail to increase the interest of both executants and audience in the matter in hand.

DUBLIN.—TRINITY COLLEGE, DUBLIN.—LECTURES ON MUSIC.—On Saturday last, Sir Robert Stewart delivered the first of a course of lectures upon "Keyed-stringed Instruments of Music," in the usual place—the Examination Hall (a handsome room capable of containing some 600 or 700 persons). Long before the hour for commencing the proceedings, the hall was filled with an auditory about equally composed of both sexes. The raised dais at the upper end was devoted to purposes of illustration; on one table were placed an Indian harmonicon of ironwood, a dulcimer, and two zithers; upon another were arranged various photographs of instruments of the harp, lyre, and dulcimer class, both ancient and modern. A grand pianoforte occupied the centre. Along the side of the hall were suspended large diagrams—figures of life-size, representing players upon the "kinnor," Assyrian dulcimer, and similar instruments. Precisely at two o'clock, [Sir Robert Stewart] came forward, and said:—"Before I proceed to address you upon the subject chosen for the present lecture, namely, 'Stringed-keyed Instruments of Music,' I would wish to pay my tribute of respect to the memory of one whose loss we have recently mourned, a most talented composer and performer upon keyed instruments—Sir William Bennett, or, to give him that more familiar title, by which we first knew and loved him, Sterndale Bennett. That the late Cambridge professor was a man estimable in all relations of life, an honour to our art, a cultivated gentleman, and the pride of the ancient university in which he filled the chair of music, will be admitted by all; my own pupils and friends, at least, know how I have long admired him; and how, in as far as my own influence extended, I have never ceased to recommend his beautiful pianoforte music to all with whom I come into contact. It is only of late that it has fallen to my lot to have the command of an instrumental band at all adequate to the execution of his truly admirable orchestral works. Such a genuine masterpiece as his overture, 'The Wood Nymphs,' which I intend to have performed at the next Philharmonic Concert—alas, that it should be in memory of him from whose pen we can look for no more!—such a work, I repeat, could only have emanated from a true musical genius. But, of late, Sir Sterndale Bennett pursued too quiet, too unobtrusive a life, and devoted himself almost entirely to teaching—a state of things surely to be deplored, for giving lessons, although perhaps a necessary evil, is at best but mechanical employment—an employment which might well be entrusted to those who are incapable of creating music. The time of Sterndale Bennett belonged of right to his country, and was far too precious to be wasted in lesson-giving. For a man thus gifted to continue teaching, as he did, for from six to ten hours *per diem*, instead of rather producing such noble overtures as 'Parisina' or the 'Wood Nymphs,' or such works as the fine concerto in f minor for piano and orchestra—this cannot but be deemed a talent misapplied. Amid all the extravagant expenditure of our nobility, could nothing be spared from yachts and race-horses for the advancement of the noblest music in England? Was there no Mæcenas, no English Æstherasy to emulate the magnificent Duke of Chandos who, more than a century ago, to his immortal honour, maintained an orchestra, a chorus and a composer and will never be forgotten, no, never while Handel's name survives? It

appears not: although many of the English nobles seem absolutely not to know what to do with their money, not one of them ever dreams of laying it out thus. And yet what incalculable benefits has not the world derived from Chandos, Esterhazy, and the Archduke Rodolph, the respective patrons of Handel, Haydn, and Beethoven? It is quite evident that but for two of these truly "noble lords," we should never have had the twelve Chandos Anthems of Handel, or the more than one hundred symphonies and eighty quartets of Haydn. As for the Archduke Rodolph, and the amiability of that Austrian prince who honoured Beethoven, and loving the man for his art's sake, bore with the oddities of that deaf and somewhat crusty old bachelor—all this is matter of history. However, Sterndale Bennett is now far above all human patronage; let us, then, not altogether sorrow over his tomb, since, knowing the character of our dear departed friend, we may the more happily conclude this brief tribute of our love and respect. So, giving expression to our sure and certain hope, let us borrow the words inscribed upon the tomb of Henry Purcell (near whom he now reposes in Westminster Abbey), and say that Sterndale Bennett is "gone to that blest place where alone his harmony can be exceeded!" Sir R. Stewart now performed upon the pianoforte "Geneviève," a beautiful and expressive composition of Sir W. S. Bennett, and then proceeded with his lecture, which was most entertaining, and occupied somewhat less than an hour in delivery.

DUNDEE.—Mr. John Kinross gave the third of his Pianoforte Recitals in the Kinnaird Hall on Saturday afternoon, March 13th. The programme was as follows:—Sonata in F, Op. 10, No. 2, Beethoven; "Consolation," Dussek; Sonata, "The Maid of Orleans," Op. 46, W. Sterndale Bennett; Nachstück, Op. 23, No. 4, Schumann; Rondo alla Turca, Mozart. We are led to believe that this was the first time that Sterndale Bennett's sonata, "The Maid of Orleans," has been played in Scotland. On the 12th ult., Macfarren's oratorio, *St. John the Baptist*, was performed by the Dundee Harmonic Society, under the direction of Mr. S. C. Hirst. The performance is favourably spoken of by the local papers.

LIVERPOOL.—SOCIETÀ ARMONICA CONCERT. The forty-seventh so-called open rehearsal given by this society took place at the Mount Street Institute on Saturday evening, when there was, as usual, a large gathering of the friends of the *dilettanti* engaged. The performance of the Gade symphony gave evidence of careful preparation and study, and though the recital was not absolutely perfect, it was in most respects enjoyable. There was a considerable amount of vigour and intelligence displayed, especially in the first and second movements, though that invariably shaky element, the "wood" department, was as usual faulty. The end of the allegretto was somewhat queer, but the finale made some amends for previous shortcomings, being played with great energy and dash. The other orchestral items were creditably rendered, the best of them being the andante from Haydn's "Surprise" symphony. This class of music is especially suited to the capabilities of such a band as the Società Armonica. The "Eli" march was taken much too slow, and thereby a great deal of its effect was lost. A general fault, perceptible on Saturday night, consisted in the fact that each member of the orchestra appeared to rely too much on his own ideas of time, and too little on the conductor's, the result of this being at times somewhat embarrassing to all concerned.

SCARBOROUGH.—An interesting event took place at Mr. Hunt's Prince of Wales Hotel, South Cliff—viz., the presentation to Dr. Sloman of a testimonial of esteem (consisting of a silver salver and silver-mounted baton) from the members of the Scarborough Amateur Vocal and Instrumental Society—a society which he established and which he has successfully conducted during the past five years.

TORQUAY.—DR. HANS VON BÜLOW'S PIANOFORTE RECITAL. On Thursday last this gifted artist gave his final performance of pianoforte music to a crowded and highly appreciative audience. We understand he is about leaving this country for a tour in America, and afterwards he will proceed to Russia; and, while we heartily wish him "good-speed," we should sincerely rejoice at the idea of his return to England; for such a performance as that of Thursday last, at the Bath Saloon, was not only a sensuous delight, but an intellectual treat of the highest order. It is the custom, or fashion, now-a-days, for every one to criticise instrumental players, no matter how little the critics are capable of so doing; but surely in the presence of such a pianist as Dr. von Bülow, the most exacting critic must be disarmed; and this we are the more inclined to say, since we are aware that some of our leading resident musical professors have expressed the most unqualified admiration of this great player, and at the last recital several of them were unusually demonstrative in enthusiastically applauding one thing after another. After listening to such a variety of compositions as were included in last Thursday's programme, it becomes a matter of difficulty to select any one for special mention, for indeed the execution of all was a series of triumphs; yet among them were a few which demand some particular remark, and first we will speak of Beethoven's famous "Sonata appassionata." When this wonderful composition first appeared, so new, so striking, so different from anything that even its illustrious composer had put forth, Schindler, the friend of Beethoven, asked him what he meant to portray by this most poetical and suggestive composition. The reply was, "Go and read Shakespeare's *Tempest*, and you will understand what I mean." To those who are pianists and readers of Shakespeare, nothing more need be said; and to have heard Dr. von Bülow's version of this immortal work, was assuredly to have heard Beethoven's musical portrayal of Shakespeare's *Tempest*. The first movement was indeed, as played on Thursday, as the poet Shelley says, "the terror of tempest," while the "tender grace" of the adagio, or slow movement, seemed to indicate the song of Ariel or the attendant spirits, "Full fathom five thy father lies." The final movement, which leads on from this dirge-like strain, bursts suddenly on the ear in a succession of startling chords, and quickly merges into a whirl of rapid passages, which finally brings the hearer to a kind of rough, though very striking melody, thrown out in rapidly played chords, as though "slave Caliban" were jerking forth the wild notes of his savage song. A few brief hurried passages, being a return to the first subject of the finale, conclude this marvellous composition, the performance of which roused the enthusiasm of the audience into a veritable tempest of applause. It is now our pleasing duty to refer to an

act as delicate and graceful as it was complimentary to the genius of our late gifted countryman, Sir Sterndale Bennett, in that of the substitution, on the spur of the moment, of three beautiful strains of music by Bennett, known as "The Lake, the Millstream, and the Fountain," in the place of two studies by Hiller; and this was announced by Dr. von Bülow himself, to the evident gratification of his hearers. Space will not admit of a lengthened description of the extraordinary performance of Thursday last, or we should be tempted to speak of the grand fugue by Bach, the exquisite waltz by Schubert, and the graceful, fanciful rondo by Haydn; but a few parting words must be permitted to express our wonder at the unrivalled execution of Chopin's polonaise, which was played in conclusion as a substitute for a composition by Liszt. Pianists will best appreciate the surprising power of this performance, but we were especially struck with the exquisite murmuring effect of the tremendous octave passage in the bass (introduced *pianissimo*), which occurs about the middle of this composition, accompanying a melody above, which in the hands of ordinary players is frequently lost, owing to the extreme difficulty of playing the bass passage otherwise than loud, and consequently overpowering the melody. A final word of thanks is due to our townsman, Mr. Keynolds, for having afforded us one of the most highly intellectual musical pleasures we have experienced in listening to the performance of a solo pianist.

Musical Notes.

THE choice of so eminent a musician as Mr. G. A. Macfarren to succeed Sir W. Sterndale Bennett, both as Musical Professor to the University of Cambridge and as Principal of the Royal Academy of Music, is certainly one to be commended.

MR. GYE has issued his manifesto concerning the coming season at the Royal Italian Opera, Covent Garden, which commenced on Tuesday, the 30th ult., with *Guillaume Tell*. Most of the old favourites are engaged. The following artists, who will make their first appearances in England, are also engaged:—Mlle. Zard Thalberg (her first appearance on any stage), Mlle. Proch, Sig. De Sanctis, Herr Seideman, and Sig. Tamagno; conductors, composers, and directors of the music, Signor Vianesi and Signor Bevilacqua; principal danseuses, Mlle. Ricci (her first appearance in England), Mlle. Travelli (her first appearance in England), and Mlle. Girod. The repertoire includes no less than forty-seven operas. At least three comparative novelties are promised from the following:—Gounod's opera of *Romeo e Giulietta* (for the first time these seven years); Rossini's grand opera, *Semiramide*, to be revived with new decorations and costumes; Hérold's opera, *Le Pré aux Clercs*, one of the most popular operas of the French repertoire, will be given for the first time in England in an Italian form; Wagner's celebrated romantic opera, *Lohengrin*, which has been a considerable time in preparation, it is promised, will be produced, with new scenery, costumes, and decorations, early in the season.

MR. MAPLESON has likewise set forth his intentions. His season commences on Saturday, April 10th. The performances will again be given in the Theatre Royal, Drury Lane, pending the completion of the Grand National Opera House, now in course of erection on the Victoria Embankment. Wagner's *Lohengrin*, Cherubini's *Medea*, Thomas's *Mignon*, and Balfe's *Talismano*, are specified as amongst the most noteworthy performances promised; and the director intends to devote one evening in each week, as an experiment, to an opera by one of the great classical composers. The following artists will make their first appearances in England:—Mlle. Elena Varesi, Mlle. Felicità Pernini, Sig. Bignardi, and Sig. Pauzetta. Sir Michael Costa will, as usual, be the conductor.

We are informed that the programme of the next concert of the Cambridge University Musical Society, on the 22nd of May, will include Schumann's *Faust*, Part 3; a symphony in D, by Emanuel Bach; and a cantata to Klopstock's *Resurrection* (*Die Auferstehung*). Herr Straus will be leader.

MR. FRITZ HARTVIGSON, having played with great success in St. Petersburg, Moscow, and in Finland, will arrive in London about the beginning of April.

MR. HAMILTON CLARKE is writing a new overture for the British Orchestral Society, for one of the later concerts this season.

THE appointment of Mr. J. P. Clarke to the bandmastership of the Scots Fusilier Guards is remarkable for being the first instance we can remember of a Line bandmaster being transferred to the Household Brigade. Mr. Clarke has long borne a high reputation in the service, and no better man could have been engaged for the Fusiliers.

We have to record the death, on the 19th of February, of M. Guillaume, the celebrated violin-maker, of Paris. His violins are too well known and estimated to need comment, and his copies of the famous instruments of Stradivarius are much valued for their excellence.

FRAÜLEIN FRIEDLANDER, often mentioned in our Leipzig cor-

respondent's papers, has been singing at concerts in Switzerland. We are informed that this lady will shortly visit London.

JEAN BOTT, concertmeister at Cassel, has given a concert in that town, consisting entirely of the compositions of Spohr. It is intended to devote the proceeds towards the erection of a memorial to Spohr in Cassel, where he long resided, and died.

L'Art Musical reports that, on the 3rd of last month, the bill of the Paris Opera contained the following announcement:—"This Wednesday evening, closed, on account of the indisposition of MM. Villart, Salomon, Sylva, Léon Achard, Bosquin et Verguet." Those who complain of the occasional disappointment caused by the well-known delicate health of our great English tenor, will perhaps be moved to more leniency towards him when they read of six tenors knocked up in one evening at the same theatre, and in a climate like that of Paris.

MME. ADELINA PATTI is continually adding to her laurels wherever she appears. At St. Petersburg we read of Imperial congratulations, "diadems of priceless value, crowns of flowers, and avalanches of bouquets."

ORGAN APPOINTMENTS.—Mr. W. J. Agate to St. Mary's (Old Church), Stoke Newington; Mr. William W. Meadows to Trent College, Nottingham; Mr. F. Crowest, of Sevenoaks Parish Church, to Camden Town Parish Church (St. Stephen's, Pratt Street); Mr. George L. Löhr to the Church of St. Jude, Southsea.

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